

## Ethel Wall Struss

IN THE illustration on the opposite page are reproductions of some of the block prints done by Ethel Wall Struss, of Los Angeles, an artist of recognized ability who has found inspiration for some of her fine work in the plant life of the Hawaiian Islands.

The ieie, the papaia and the melaleuca, shown in the grouping are all indigenous to the tropics as is also the hibiscus, though it flourishes equally well in California. The melaleuca, with its red and white blooms, is in the form of the bottle brush. The papaia resembles the pawpaw found in the Bermuda Islands.

Featuring a single blossom as she does, with every detail distinct, Mrs. Struss, in these remarkable prints, produces the perfection of floral grace and beauty.

The knowledge that she possessed distinctive artistic talent came to her a few years ago as a pleasant surprise. Deeply interested in a friendly way in the work of Paul Landacre, internationally famous for his wood engraving, she was inspired to do a little experimenting on her own account and found she was able to produce results. Later on she had the advantage of instruction under this master and also studied color and design with Rudolph Schaffer and Douglas Donaldson.

Boxwood is her medium. On this hard surface she is able to cut a perfectly pure line—fine and delicate as cobweb, yet having boldness and strength.

The work is done entirely without once inspecting the results until the design is completed, hence the need for the greatest possible accuracy in the use of the tools—the same as those used in metal plate work. A recent showing of Mrs. Struss' work at the Friday Morning Club Gallery attracted much admiring attention.



ETHEL STRUSS is making notable contribution to art with her remarkably fine Block Prints, lovely examples of which are here reproduced.

**B**ELOVED of thousands who, in the years of her professional career as a church and concert singer, have been charmed by her art, many of them persons of distinction themselves, Margaret Goetz, one of the outstanding women of her time, is living quietly in Los Angeles today, her thoughts filled with memories of those busy, colorful years.

Though she no longer appears in the role of a professional singer, Miss Goetz has not ceased to participate actively in the musical life of her own community but, during the present season, has enriched it greatly with the series of Faust programs she has given. She is busy, too, with literary work, preparing a book of memoirs in which are given intimate glimpses into the lives of great artists whom she has known and with whom she has worked.

In her Faust program she has touched upon some of these memories as, for instance, her reference to the composer of the Faust opera, Charles Gounod, now living at the age of eighty at his home in Paris, whom she knew in 1889. In Paris, in that same year, she heard for the first time the great American composer, Edward MacDowell, play his famous Second Concerto with the Van de Slucken orchestra and, later, met and entered into a life-time friendship with Mrs. MacDowell.

Miss Goetz, though she is a native born American, came from a family of Rhinelanders in Germany. Her childhood home was in Milwaukee, Wisconsin, where her father settled in an early day because he considered America a good place in which to rear and educate his children. Memories of those childhood days are of a mother with whom she sang duets while they two were busy with homely domestic duties and of social gatherings in the home at which she was invited to sing and entertain her mother's guests. At fifteen she began to study with Professor Mickler, leader of a church choir in Milwaukee with whom she worked for twelve years. Later, there was study in Paris and in London to be followed by years of travel and concert work.

It was under Julius Stockhausen, Frankfurt-on-Main, the greatest Schubert singer of his period, and George Henchel, London, that Miss Goetz studied Schubert and it was at the home of the former that she met the great Frau Clara Schumann.

"I often had coffee with Frau Schumann in her garden," she says, "and there met some of the world's greatest pianists. She told me funny stories and played for me some of her later improvisations—an unforgettable experience."

In Paris Miss Goetz studied with Pauline Viardot Garcia, whose father and brother, Manuel, brought the first opera to New York. It was Viardot's friendship with Massenet that brought to them both a very interesting experience, a trip to Cluny in company with the composer to see the pictured Madonna before whom the miracle of the Juggler of Notre Dame was performed.

Lillian Sanderson, American Lied singer, whom she described as having "a winning style, though

never a large voice," was then a bright star in the musical firmament whose influence she has felt throughout her life.

The great tragedienne, Madame Helena Modjeska, was a close personal friend—"a great artist and a great woman." "She came to my studio in New York in 1906," Miss Goetz recalls, "she and her husband, Count Bozenta, on their way home to their beloved Poland, where Madame Modjeska hoped to pass the remainder of her days. But it was not to be." The tragic return of the actress to America brought them together again in California and Miss Goetz speaks with deep feeling of the many wonderful hours they had together in the closing days of her life.

Miss Goetz takes great satisfaction in the fact that, for fifty independent years, she has earned her own livelihood by her music. Four times she has toured Europe, singing in all of the great music centers and, at home in America, she has appeared in concert in leading cities from Coast to Coast. Her voice, a rich mezzo-soprano has been heard in the great musical classics, in opera and in the compositions of the hour but not in any of these has she, herself, delighted so much as she has in the simple folk songs she loves—Hungarian, Irish, Scotch, German, Italian—through which she was always sure to reach the hearts of her audience.

One of the most important bits of work of her entire life, Miss Goetz considers, was done in Los Angeles when she founded the Three Arts Club, the purpose of which was to provide a home for serious-minded girls having creative ability in any one of the arts. She secured pledges from prominent citizens, beginning with Mrs. Fanny Taft Edwards, sister of former President Taft, and sponsored the project until the permanent organization was effected and the club in operation.

Life for this white-haired little young woman, as always is full of opportunities and it is not in her scheme of things that she should fail to take advantage of any of them.

For four years, after settling permanently in Los Angeles, Miss Goetz was soloist at the First Unitarian Church and, during that time, gave monthly recitals, featuring Schubert programs. So deep an impression did she make upon her hearers at these recitals that, today, after more than thirty years, she still receives expressions of appreciation.

It was early in her career that she undertook to interpret the Schubert music, encouraged by the words of her teacher, Frederick Root, of New York, who said, "You are the only pupil I have who can sing Schubert."

Charles Wakefield Cadman she has referred to as being "the most talented and versatile person in America Today." "The last time I sang over the foot-lights," she recalls, "was in a program of Cadman songs with the composer at the piano."

A fine talent—a great heart—the will to do—these have been compelling influences in the life of this interesting woman.